

# THE WEEK UNDER THE LOCAL LANTERN

## Vaudeville Is Looming Large on the Theatrical Horizon--It Pays Both Player and Producer Better Than Legitimate Drama.

VAUDEVILLE appears to be the storm center of the theatrical world just now, and it is developing something like a tornado. What ten or twelve years ago was laughed at as a passing fad, it has declined to pass. Like the famous little peach, "it grew and grew," till it now overshadows the entire theatrical orchard. The time has passed when the legitimate producers and the owners of first-class theaters can afford to look upon it with indifference. It has grown tremendously in popular favor. It has supplied the financial sinews for Hammerstein's duel with Conried in the operatic arena. It has made the fortunes of the Keith and Proctor families. It has been a continual and increasing lure to the leading lights of the legitimate.

There are a few who have never, as yet, gone into vaudeville, but they are very few and even they may succumb. There are perhaps a score—Richard Mansfield, John Drew, Maude Adams, Julia Marlowe, E. H. Sothern, Viola Allen, and others of that ilk—whom one can scarcely imagine doing "turns" sandwiched in between performing dogs.

hours, and will combine undiluted vaudeville, musical comedy, a whiff of real drama, and a glimpse of a circus. There will be a constant striving for refinement, and the rigorous censorship

### Clicks From a Press Agent's Typewriter

Other people are curious phenomena. Many are written but few are produced.

A successful star is the noblest work of a press agent. Most people who fall from grace don't fall. They jump.

How to beat the ponies. Use a club—on yourself.

Very few men ought ever to marry—it's such an injustice to the girl.

It isn't always a play that an actor lacks. Just as often it's a public.

The trouble with the trusts is that they don't trust anybody but themselves. Not even each other. R. L. GIFFEN.



HILDA SPONG.



WILTON LACKAYE.

LEADS IN COLUMBIA STOCK COMPANY.

THE STRENUOUS CAREER OF A TALENTED SOUTHERN GIRL.

Miss Charlotte Walker, the charming young Southern girl, who tomorrow evening enters upon her engagement as one of the leading members of the Columbia Theater Company, has grown to be much in demand for metropolitan productions during the past two years.

Her most recent appearance was as Constance Pinckney in "On Parole," and it is understood that she will next season appear under the guidance of David Belasco, who expects her to accomplish great things in her chosen profession.

Miss Walker is a delightful Southern girl of good family who decided, after her graduation from school, to follow a natural bent and go upon the stage. She is pretty, clever, fascinating, vital, and refined in manner and bearing, and has given theatergoers two of the finest types of Southern girlhood and womanhood that the stage has seen in recent years. This is probably because she knows her Sunny South like a book.

One of these splendid portraits of Southern womanhood was her creation of the part of Virginia Carvel in the dramatization of "The Crisis," when it was originally produced at the Alvin Theater, Pittsburgh, in March, 1902. Miss Walker vitalized the role of Virginia Carvel in a style that showed it to be a labor of love with her. The other fine type of Southern girlhood splendidly portrayed by Miss Walker was her part as Constance Pinckney in "On Parole," which was given its first production here early last fall, and served as a fine vehicle for Miss Walker's talents throughout the season just closed. In her delightful portrayal of Constance Pinckney was seen in a gown worn by her grandmother, Mrs. Pinckney Walker, in Charleston, S. C., during the war.

A native of the stricken city of Galveston, Tex., Miss Walker made her debut in that city soon after the great storm of 1900 as a member of a musical troupe. She attracted the attention of James K. Hackett almost immediately and was given minor roles in some of his productions, among them that of Antonia in "Don Caesar's Return" in the fall of 1901. It was in this same play upon its first presentation at Albany that Wilton Lackaye created the role of Carlos I. Toward the end of that season Mr. Hackett decided to put on the dramatization of Winston Churchill's "Crisis." This was done at Pittsburgh with Miss Walker as his leading woman, and her success as the willful, impetuous Southern girl was such that she remained with Hackett as his leading woman the following year, scoring another hit and attracting the attention of the critics by her work as Katherine Searies in his production of "John Ermine of the Yellowstone." This play did not last long, but those who saw her as the leading woman predicted a stage career for her. Three months later, still as Hackett's leading woman, she showed the critics almost immediately that she was a star in the making, marked beauty and notable intelligence, and those who have followed her career during the past season in "On Parole," Miss Walker has many admirers in the audience. Although one of the youngest of leading women, a more charming and animated figure is seldom seen on the stage. She has ambition and talent, marked beauty and notable intelligence, and those who have followed her career during the past five years predict a brilliant future for her.

## Successful Season, Both Artistically and Financially, Now Closing--"The Primrose Path" the Week's Novelty--Actors' Fair.

NEW YORK, May 11.

THE dramatic season of 1906-7 has been a most profitable one for all concerned. A recently published statement places the receipts of the Paris theaters during the past year at \$8,500,000; but while the figures for the New York season are not at hand, it is altogether probable that they will at least double this enormous sum. Never before have so many attractions played to practically capacity houses for such long runs as during the season just closing. Never have so many records been broken.

The chief novelty of the week was Margaret Wycherly's presentation of "The Primrose Path," by Bayard Veiller. The piece belongs, as the Times puts it, "in the category of the effective acting plays of a decade ago." Joan Treghuma, the heroine, is still, according to Mr. Klauber, "a thinly sketched figure of the theater, rather than a character—an elemental sort of creature, capable of a great sacrifice, to which she moves through the natural feminine instinct to preserve at any cost the one being she holds dear. One may see in it, if one chooses, a sort of diverted maternal instinct. Her lover, an impoverished American artist painting in Paris, lies sick unto death. He is penniless, so is the guileless Joan. The doctor prescribes luxuries as the only means to save his life. The concierge demands the rent. If it is not forthcoming

even the sick man must go out into the streets. He tells Joan there is money in the streets of Paris for any pretty girl. After a struggle, with the sick man growing weaker and weaker, and the darkness falling, Joan picks up a pretty moment. But it is dramatic, and it is possible. What follows need not be told in detail. Fame and fortune come to the painter as these things frequently come in plays and stories. And, as happens quite as frequently out of stories as in them, the lure of ambition is stronger than the ties of plighted affection. He forsakes Joan for another woman, the daughter of a multi-millionaire, who can further his career. The expedients to the end are mostly of a familiar kind. Joan eventually faces her rival and tells her history. The woman is generous enough to insist that her promiscuous husband shall make good his earlier promises to Joan. But Joan refuses. What becomes of her? That Mr. Veiller does not tell. Perhaps it is just as well. Miss Wycherly lacks dynamics for a great emotional acting, but she is in many ways engaging. There is a little too much insistence on the playfully charming, too much effort to make one feel the girl through quavers in her voice, but there is much of charm for all that—so much, in fact, that the effort to impress it is not required.

Aside from this, Marianne Thurber, who in private life is Mrs. Francis Lansing Pruyn, made her debut on Monday at Keith and Proctor's Fifth Avenue Theater in a one-act play called "The House of a Traitor," adapted by Edith Gardner Shearn from Prosper Mérimée's "Mateo Falcone." It was rather a social event for Mrs. Pruyn belongs to a family which is socially prominent. She has been successful in amateur theatricals and decided to make the stage her home. Both the play and Mrs. Pruyn were well received.

The Actors' Fund fair has come and gone and there is every reason to believe that it has been a tremendous success financially, as it certainly was socially and artistically. The Washington National Theater, which was the scene of the fair, was crowded to the doors. The fair was a marked success in the quality of the artists who were below the stage. The fair was a marked success in the quality of the artists who were below the stage. The fair was a marked success in the quality of the artists who were below the stage.

Next week will wind up Ethel Barrymore's present very successful engagement in New York and on May 15 Miss Barrymore will begin a tour which will take her as far west as Victoria, B. C.

Rose Stahl tomorrow night will enter upon her last five weeks of her New York engagement in "The Chorus Lady," in the Hackett Theater.

### At the Theaters

EDWIN ARDEN'S COMPANY

TO OPEN TOMORROW NIGHT

Edwin Arden will inaugurate the spring and summer season at the Belasco Theater tomorrow night, when he will appear in the first Washington production of Oscar Wilde's brilliant comedy, "The Importance of Being Earnest." The return of such a popular favorite as Mr. Arden will be sure to attract a large gathering of his friends and admirers, and for them the management has arranged a unique souvenir in the shape of a flashing photograph of the audience, to be taken from the stage at the end of the first act. This picture will include every person in the audience, and faces will be easily recognizable. A copy of this photograph will afterwards be presented to each person in the audience.

"The Importance of Being Earnest" ranks as the most brilliant of all the Oscar Wilde comedies. The lines sparkle with epigrams and the humor is deliciously up to date. The plot is one of the most fragile ever utilized for a play, but the whimsical idea is so clever and satirical rendering of Wilde. Two young women of a romantic tendency wish to be loved by some man named Ernest, because the name produces soul vibrations. Each is loved by an up-to-date young man, and each young man changes his name to Ernest. Meanwhile both couples decide for themselves that it is best to be earnest in all things, even love affairs.

Mr. Arden will be seen as John Worthing, who changes his name to Ernest because he loves Gwendolyn Fairfax. Miss Chrystal Herne will be seen as the romantic but thoroughly experienced Miss Fairfax. Charles Hammond will be seen as Algernon Moncrieff, who likewise assumes the name of Ernest. His Miss Herne will be the humorist of the artistic direction of Mr. Arden. There will be matinees at popular prices Wednesday and Saturday and the usual summer scale of prices will prevail at evening performances.

Pineto's brilliant comedy, "The Gay Lord Quex," will be the first of the season. Mr. Arden will be seen in the role of Lord Quex, created by John Hare, and Miss Chrystal Herne, who has been seen as Pineto's heroine, the manicure girl.

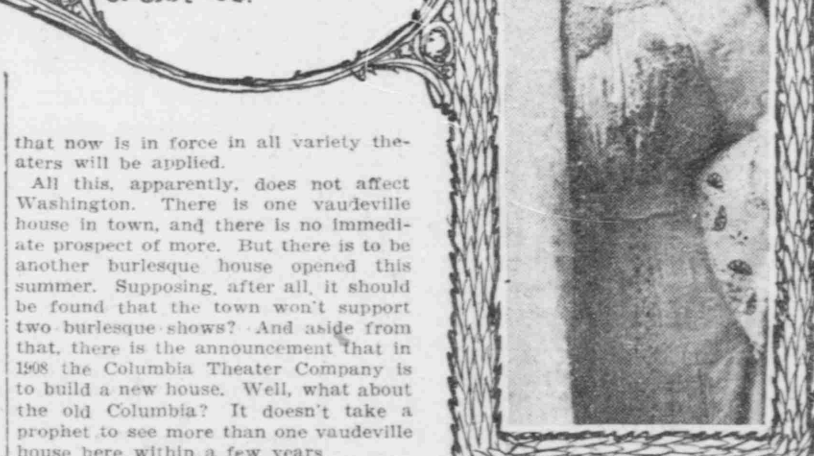
SPONG, LACKAYE, AND WALKER

IN REVIVAL OF "DIPLOMACY"

The Columbia Theater Company will tomorrow evening enter upon its second week, with a revival of Sardou's masterpiece, "Diplomacy," which has just



MISS SABERY DORSELL OF THE SUMMER OPERA CO.



KATHRYN PURNELL AT THE MAJESTIC.

There are more than six popular songs included in the offerings promised at the annual May carnival which Miss Sabery Dorsell will hold at the National tomorrow, Tuesday, and Wednesday nights. Another feature will be a pony ballet of thirty children.

Washington theatergoers are probably no more vain than those of any other city, but the fact remains that as soon as the Belasco Theater announced that a flashlight of the audience would be taken tomorrow night at the first performance of "The Importance of Being Earnest," the telephone commenced to ring violently, and nearly a score of orders for seats in the front row were received. The purchasers, of course, wanted to be right in the center of the picture.

Another solar plexus blow for the dear drama! James J. Corbett has hypnotized an "angel" into backing his forthcoming production of "Othello." "Gentleman Jim," of course, will be seen as the worthy Moor.

George Howard, who was seen here recently in the principal role in "The Daughters of Men," has succeeded Jack Standing as leading man with Mrs. Carter, who is making a Western tour in revivals of "Du Barry" and "Zaza." Next?

Echoes of the Mansfield-Emma Dunn controversy are heard in the recent resignation of Jennie Eastace from Arnold Daly's company, and James Keene from "In the Bishop's Carriage" organization. Miss Eastace claims that Mr. Daly handled her so roughly that her arms were black and blue. Mr. Keene is no longer Jessie Busley's leading man because the actress claims that he knocked her down. Both Daly and Keene deny the allegations made against them.

## Movements of the Stars.

### Their Plays; Their Plans

Guy Standing has been engaged by Klaw & Erlanger and Joseph Brooks to play the part of Charlie Steele in Eugene W. Presbury's dramatic version of Sir Gilbert Parker's novel, "The Right of Way," which will be presented in October. At the conclusion of his engagement with Miss Nazimova, Mr. Standing will go to London to play an important role in a new production. While there, he will consult with Sir Gilbert Parker in reference to his character in "The Right of Way." The opening date will be Montreal, October 7. The production, which will be one of the most conspicuous of the coming season, will receive its New York premiere at a Broadway theater in November. Other engagements for this play are Theodore Roberts, May Buckley, Berenice Golden Henderson, Paula Gloy, J. Tuohy, Alexander Kearney,

Louis Le Roy, Mignon Beranger, and Henry J. Hadfield. Richard Mansfield, the scenic artist, is at work on the scenery.

The final rehearsal of the school children who are to sing at the New National next Friday, will take place at the theater Thursday afternoon. It will be a public rehearsal, given for the benefit of the parents and friends of members of the chorus. Over 500 children will be heard Friday night. Miss Alys E. Bentley will conduct.

Miss Chrystal Herne's new manager, Mr. Dillingham, will come to Washington this week to see her work as Gwendolen Fairfax in "The Importance of Being Earnest," and he will remain over a few days to witness her appearance as Sophy Fulgarney, the manicure girl,